

# KERAMIC STUDIO

Vol. IX. No. 7

SYRACUSE, NEW YORK

November, 1907



THE November KERAMIC STUDIO presents an old friend to its readers. Miss Stewart's flower and fruit studies have been so popular that we are sure of the welcome her number will receive.

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It is not too late to still make some studies of flowers for winter use. In the garden, the Snapdragon and Salvia, here and there a belated Larkspur, Poppy and Hollyhock. The beautiful fall Anemones, the Pompon Chrysanthemums, Dahlias and Marigolds, Pansies, Gladioli, and even a Foxglove encouraged by a little fall sunshine.

Do not forget to make some detail drawings as well as your study for general effect. Even if you do not make designs from them, you will become better acquainted with your subject.

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The editor wishes to correct an error which occurred in the October number. The credit for the contribution of Tea Tile, "Highbush Cranberry," was given to Miss Carrie Williams. It should have read Jessie I. Williams. The best plan for contributors is to mark their designs plainly on the back of each one. There will then be no chance for mistakes being made in authorship.

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We have lately received an interesting letter from the St. Louis School of Arts which is attached to the Museum of Fine Arts of that city. The success of the applied art classes of that institution shows that the people of the American West are becoming no less appreciative of beauty in the every day things of life than are the people of France and Italy, and that our workers are destined to become as skilled and successful as any in making their productions attractive to the educated eye. The enrollment of new pupils this year is one-third larger than last year. St. Louis has built up one of the chief art educational institutions in the country, with imposing public collections and a magnificent home in the public park. It is supported by twenty-five hundred members paying annual dues of ten dollars each, and by a recent popular vote a special tax has been levied for the Art Museum, which has yielded \$102,000 this year and will grow with the city.

Western communities are decidedly setting the pace, and it would be well for some of our large Eastern cities to wake up and do things.

## LEAGUE NOTES

Problems one and two which according to instructions sent members were due October first, and Problem three due November first will be received for criticism up to November fifteenth. This extension of time is at the request of three clubs whose members wish more time. Many good designs have been sent and these will be

criticised and returned without waiting for the tardy ones.

At the last Advisory Board meeting the following were accepted as individual members:

Miss Sallie Patchen, Wayland, N. Y.  
Miss Alice B. Sharrard, Louisville, Ky.  
Mrs. C. H. Shattuck, Topeka, Kansas.  
Mrs. R. E. Hurst, Bloomington, Ill.

Three of these have already proved valuable members, and the designs sent in by them are of a high order and they begin their League work with enthusiasm. One good individual member who is a worker is more help to the League than a club whose members are uninterested.

We hope that it will be possible to arrange, by next year, an exchange of designs by league members, individual, as well as club members, that will prove of great value to teachers and students of design. We should be glad to receive letters from members concerning this and stating whether they would personally work for it. If each working member would pledge themselves to send in two designs finished after correction we should have a fine collection of new and original designs that could not be obtained in any other way and each would get inspiration from the study of others' work. Some charge could be agreed upon and arrangements made so that the League members who wish to pay it could have the collection a certain length of time. It would possibly be a good plan to allow only those members who worked for it to have it.

All china decorators or designers are invited to join the League and take advantage of the opportunities offered by the League Study Course. Slips containing cut of the shape selected for Problem seven will soon be mailed to members. Special arrangements can be made by clubs desiring to entertain the exhibit by writing Mrs. Bergen, 7404 Harvard Ave. There has been no change in the League rules concerning this for years.

Intelligent criticism is always helpful and will be welcomed by the officers of the League. The League only exists for the purpose of bringing the affiliated clubs in closer relation and raising the standard of the work. If you wish to join the League send in your application and initiation fee and you can begin work on the Problems at once. If you wait until later before joining you miss the criticisms on the first three Problems which you can get if you join now. Address all communications regarding study course to

MARY A. FARRINGTON, Pres. N. L. M. P.

4112 Perry Ave., Chicago, Ill.

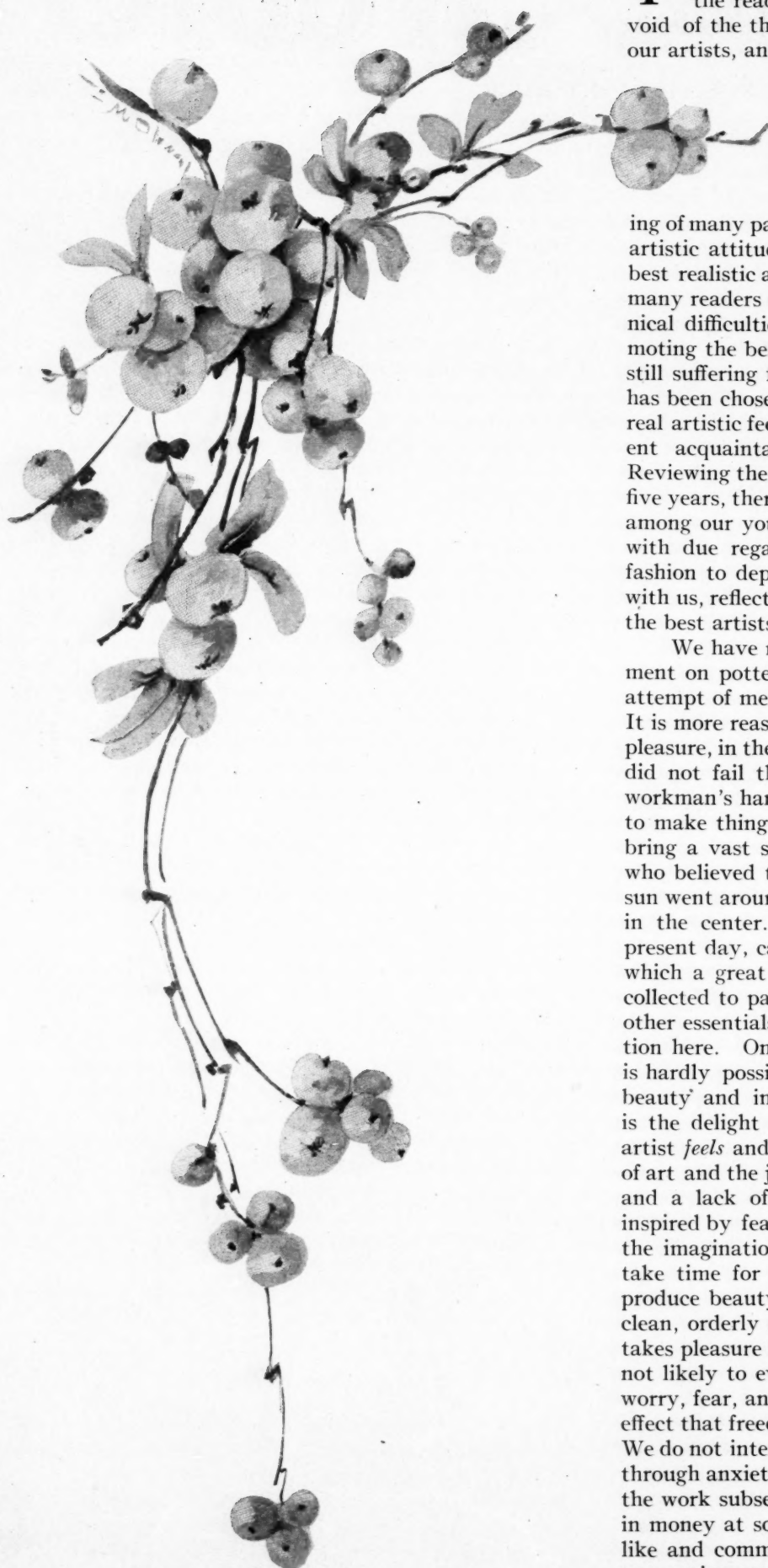
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## STUDIO NOTE

Mrs. Vance Phillips writes from Los Angeles, Cal., that she will return to New York for lessons in the spring and will also have her Chautauqua summer class as usual.

A Studio note in the last issue gave the wrong impression that Mrs. Vance Phillips, who is spending the winters in California, would make her home there in the future. But she intends to come East every spring and summer.





(Treatment p. 155) WAX BERRIES

THE type of realistic work that is offered this month to the readers of the KERAMIC STUDIO, will be found void of the theatrical effectiveness which pleases many of our artists, and every care has been taken to exclude such color and technique, as would diminish the natural beauty of the work. The dominant note in these realistic studies, is simplicity. We all appreciate the fact, that the simplicity of nature is infinitely complex, and that her beauty is transcribed through a perfect welding of many parts, none of which asserts itself unduly. This artistic attitude is admirably illustrated in the work of our best realistic artists and we offer the following pages to the many readers of this Journal, who have mastered the technical difficulties of our art, hoping they may aid in promoting the best interests of an art, that has suffered and is still suffering from a want of proper standards. The work has been chosen as a pursuit by many persons who have no real artistic feeling, or understanding, and rather an indifferent acquaintance with the technical side of their work. Reviewing the pages of the KERAMIC STUDIO during the past five years, there is ample evidence of sound and serious study among our young workers, and a desire for creative effort, with due regard for modern feeling. It is somewhat the fashion to depreciate realistic work, but its influence is still with us, reflecting the thought and earnest effort of many of the best artists in ceramics.

We have read in some out of the way place, that ornament on pottery had its origin in the ages gone by, in an attempt of men to escape from the weariness of hard labor. It is more reasonable to believe that it was an expression of pleasure, in the hope of power and usefulness, which pleasure did not fail the artist. Things grew beautiful under the workman's hands in those days, and they did not know how to make things ugly. A piece of work of that period will bring a vast sum of money now, work done by some one who believed the earth to be like a flat dish, and that the sun went around the rim, with the city of Jerusalem exactly in the center. The workers were not the toilers of the present day, carrying the brush as a grievous burden, with which a great amount of work must be done, the money collected to pay Studio rent at \$10.00 per square foot, and other essentials to modern existence, too numerous to mention here. On these terms, and under these conditions, it is hardly possible for an artist to express in her work great beauty and intelligence. The essence of beautiful work is the delight and pleasure felt by the worker which the artist *feels* and gives expression to. It is really a question of art and the joy of the artist in the work, or a tired worker and a lack of artistic expression. The sordid weariness inspired by fear of a want of supply for every need, destroys the imagination, and the creative force is dulled. Let us take time for rest, and recreation for the mind. Let us produce beauty only, and while our surroundings must be clean, orderly and artistic, it is easy to find someone who takes pleasure in doing what to us is drudgery, and who is not likely to ever enter the field of art. Free the mind of worry, fear, and the effect of toil. Fill it with joy, and the effect that freedom, culture, and pleasure in existence offers. We do not intend to say that all of our work is accomplished through anxiety, but the pleasure rather consists in making the work subservient to time, which must be made to turn in money at so much per day. This is no doubt business-like and commendable, if out of the fullness of the heart we can impress upon the work itself the token of our love for it.

JEANNE M. STEWART





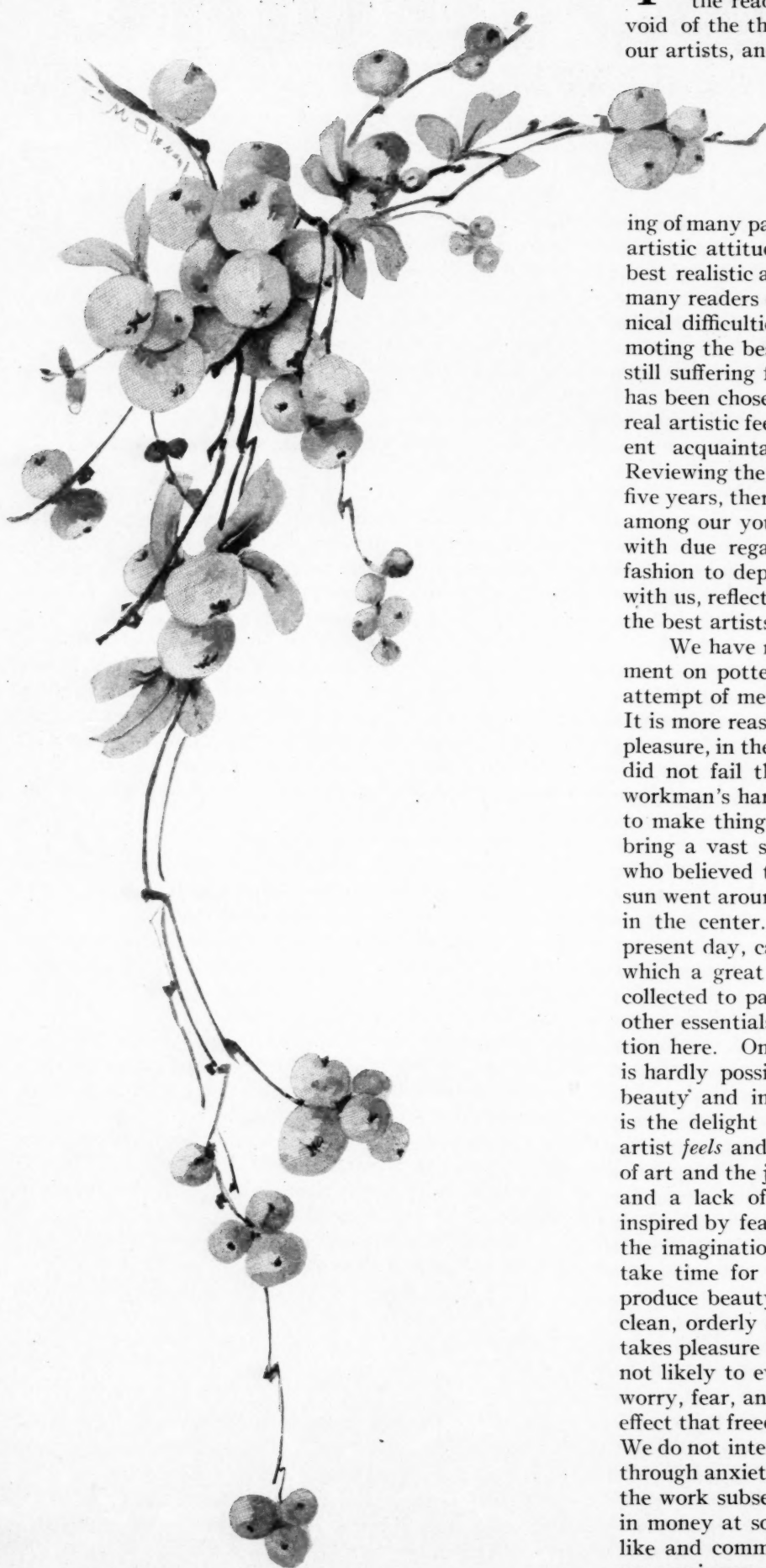
PLATE—CHERRIES

Cherries—Lemon Yellow, Yellow Red, Pompeian, Pompadour 23 and Ruby Purple.

Leaves—Lemon Yellow, Turquoise, Olive Brown and Shading Greens; Yellow Brown and Chestnut Brown.

Stems—Brown Green, Yellow Brown, Chestnut Brown and Pompeian.

Background—Ivory Yellow, Turquoise, Yellow and Shading Greens, Grey and Pompeian.



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## L'ART NOUVEAU

MANY authors begin their manuscript with some reference to the weather, which is often an indication that they hardly know how to begin. Some such feeling pervades the mind of the writer of this article, in her attempt to respond to a request for a few expressions concerning L'Art Nouveau; the need of the accessories of thunder, lightning, and moaning wind, is felt strongly, the term, after turning page after page of authorities upon the subject, seeming to require a few uncanny adjuncts to give it proper expression. The people who sustain and assail the new art, are about equally divided in number, and intensity of expression, and purpose. It is apparently not easy to frame any definition, or statement of the principles or the characteristics of the movement, for it is a movement and not a style. It certainly designates a great variety of forms and developements of decorative design, with a character of protest against the traditional and common-place. A great authority on the negative side has described our graceful L'Art Nouveau, as "the concentrated essence of a wriggle," and he also speaks of "squirming lines and blobs," in connection with the new work.

L'Art nouveau is certainly a dangerous thing to the designer in china painting, who is not blessed with good taste. In its best rendering it is reposeful, and essentially original, but in the hand of an amateur the wandering, snakey lines, squirming over everything, are all but artistic and have no correspondence to anything in nature. They are, in fact, a terrible nightmare, and have ruined much good work.

When lines for decorative purpose are set out to ignore the instincts and preferences that have guided artists in expression for centuries, those instincts being the facts and forms in nature, let us hope that the strolling pencil may be handled always by the trained artist, and one possessing practical knowledge, distinct artistic aim, and definite principles.

If we are really to have an entirely new method of artistic expression, which shall be different from anything that has ever gone before, let us hope that on every occasion the inventors of the strolling lines may be skilled in the work, before any application of them to an exquisite piece of china is "fired in." Originality is valuable only when combined with beauty and fitness. Unless these qualities are strictly observed, excentricity, rather than originality, should be the term used. We live in an age of progression, an age when a thing is welcome simply because it is new, nor will it be rejected because it is an innovation. An innovation in art will not be tolerated long if it violates the teaching of nature. L'Art Nouveau has been tried by certain standards, essential to its application, and has not been found wanting. It has made an influence felt which is stamped upon many of our industries, and has given ample proof of its valuable means of artistic expression, in the hands of skilled artists. In its charm of simplicity and graceful lines is the tremendous advance made by L'Art nouveau, during only a few years. It has been the means of reviving several branches of decorative art, and is in fact a general revival showing it not to be a fictitious movement. It is based upon excellent and positive principles. It attempts to create, and does not copy, and creation is the life of decorative art. In the work-shops of artists who lead the movement, art-craftsmen are trained, looking to flowers, foliage, grasses, and an infinite variety of living forms for new beauty, rather than copying antique ornament, and it is really better to fall into

some error trying to create, than to become sterile, copying.

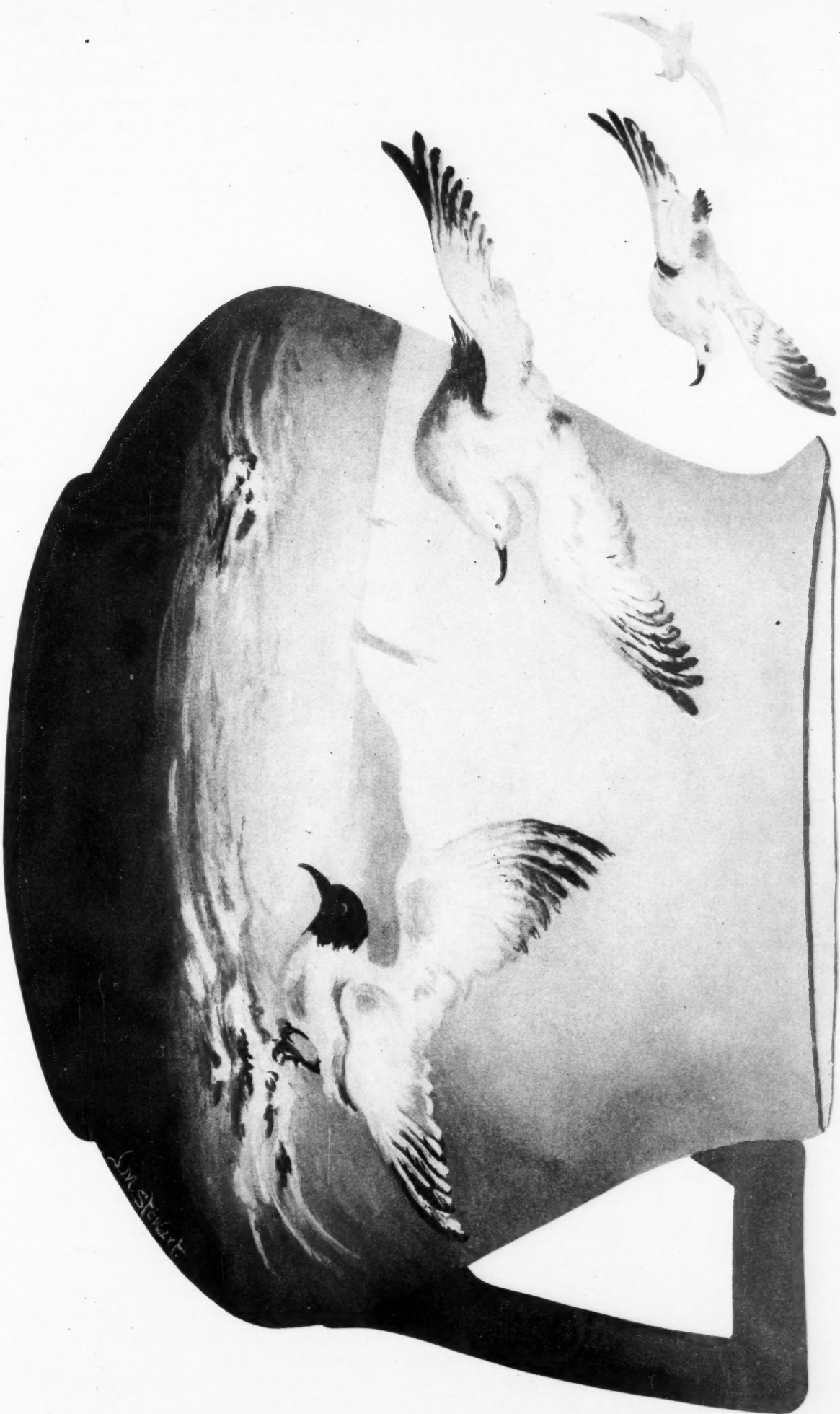
Let us encourage and acknowledge L'Art Nouveau, remembering that imitators are condemned to an impulse of exaggeration, which may produce shocking results, in our line of work especially. Every true expression of art is founded upon the patient study of nature, and L'Art Nouveau can never give results, without the work that precedes every accomplishment in any branch of art.

JEANNE M. STEWART



GOLDENROD AND DRAGON-FLY (Treatment page 154)





WATER PITCHER—SEA GULLS

Gulls—Black and Grey. Sky—Turquoise Green, Ivory Yellow, Yellow Brown. Distant hills—Banding Blue and Ruby Purple. Water—Turquoise Green, Yellow Green, Olive Green, Ruby Purple. The handle and base are finished in Shading Green.

### SUGGESTIONS FOR TREATMENT OF STUDIES

**A**N old truism, which nobody denies, is "learning to draw is learning to see." Its antithesis is also true—learning to see, is learning to draw. While much depends for the treatment of the designs given in these pages, upon a perfect harmony of color, it will be found no easy matter to produce beautiful pieces from these studies, if the drawing does not express the design with some degree of accuracy; therefore, first in order is your drawing, which must be correct before the color is applied. It is most difficult to explain, in words only, the artistic method of applying the color to these designs, and especially in the background. No directions can carry with them the eye trained to accuracy and to delicate discernment of subtleties of line and color. Most students who will attempt to carry out the suggestions given in the following pages have this training, and we therefore give the palette of colors used, leaving the rest to the good taste of the artist.

#### GRAPES (Supplement)

##### WATER COLOR TREATMENT

**F**RUITS of any kind present more difficulties, and involve more modeling than most flowers, and are therefore rather to be avoided by the actual beginner, who usually commences work upon an elaborate piece in grapes, a most difficult accomplishment for an amateur.

Keep tones clear and crisp, leaving the lights very delicate. The dark tone in the purple grapes is made of Indigo and Crimson Lake and should be applied as dark as possible in first wash. The light tone is a thin wash of the same

color. The reflected lights in the green grapes are Gamboge or Lemon Yellow, with very light Sap Green in the lights.

The shadows are Sap Green and Burnt Sienna. A thin wash of lightest tone should be washed over leaves, and allowed to dry, before the shadows are put in. The largest leaf may be painted in autumn colorings, to represent one touched by the frost. It may be tipped with browns, Burnt Sienna, and Payne's Grey, with brilliant spots of Gamboge, and Cadmium Orange running into occasional touches of Vermilion. The rest of the leaves may be kept in Green and Blue Grey tones. A light sketchy background may be applied, using Gamboge, New Blue, Light Red, and Payne's Grey.

After the whole study is laid in, touch up the high lights, and represent the bloom of the grape with Chinese White, to which a bit of New Blue has been added.

#### VASE—GRAPES (Pages 160-161)

**T**HIS vase is to be worked up in purple and green grapes. Purple grapes—Banding Blue, Ruby Purple and Black. Green grapes—Yellow and Turquoise Green, Lemon and Egg Yellow, Yellow Brown, Yellow Red, Pompeian and Brown Green. Shadows for green grapes—Egg Yellow and Brown Green.

Leaves—Yellow, Turquoise, Shading, Olive and Brown Greens, Lemon and Egg Yellow, Yellow Brown, Yellow Red, Pompeian, and Chestnut Brown.

Background—Ivory Yellow, Grey, Banding Blue, Ruby Purple, Turquoise Green, Shading Green, and Brown Green.

#### JAR—WOODBINE AND LAND- SCAPE (Page 157)

**T**HE bands are in Grey or Black, done with the wheel. The landscape and tint of the vase is in Grey.

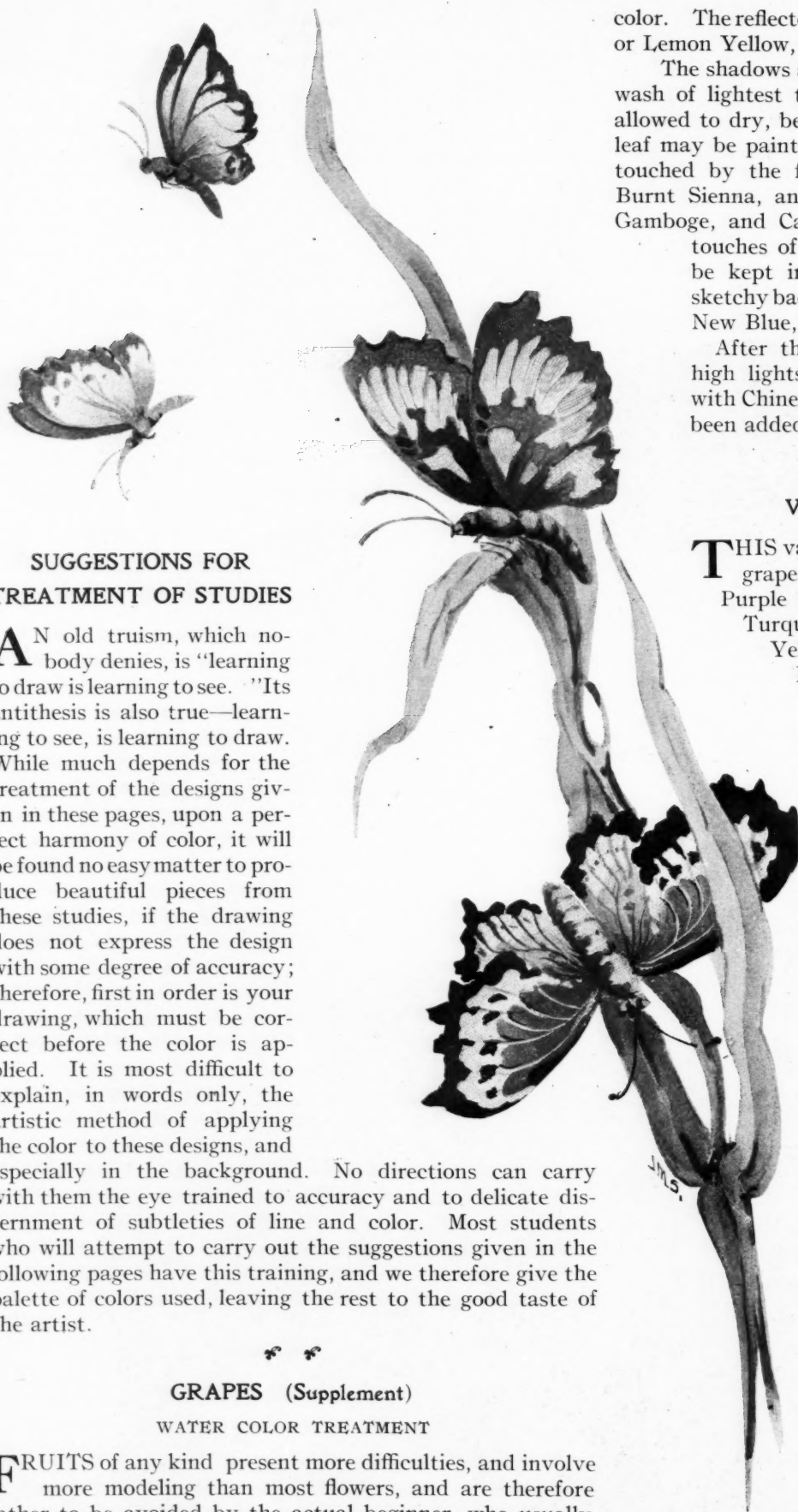
The leaves are done in Yellow Brown, Wood Brown, Chestnut Brown, Pompeian, Ruby Purple, Brown Green and Yellow Red.

The berries are painted in Banding Blue, Ruby Purple and Black.

#### NOVEMBER BIRTHDAY CUP AND SAUCER (Page 159)

Lines—Shading Green. Flowers—Rose, Ruby Purple, Lemon Yellow, Egg Yellow, Yellow Red, Yellow Brown, Pompeian and Wood Brown. Background—Turquoise Green, Ivory Yellow and Stewart's Grey.

Tint above L'Art Nouveau lines, light tone of Shading Green.







PLATE—BITTER SWEET

**T**HIS plate is charming if carefully done. The lines should be placed in Black with a banding wheel. After the lines are drawn, paint the design in Yellow Brown, Yellow Red, Pompeian and Ruby Purple. The greens are

Yellow, Turquoise and Brown Greens. The dark band is Stewart's Brown Green; the outside and lighter band is a light tint of the same color.

The center of the plate is tinted Ivory Yellow.

## PLATE—SCOTCH HEATHER

**L**INES Grey with Grey tinting. Heather—Rose, Ruby Purple, Banding Blue, Brown Green, Shading Green, and Wood Brown. Background—Ivory Yellow, Turquoise Green and Grey.



PLATE—SCOTCH HEATHER



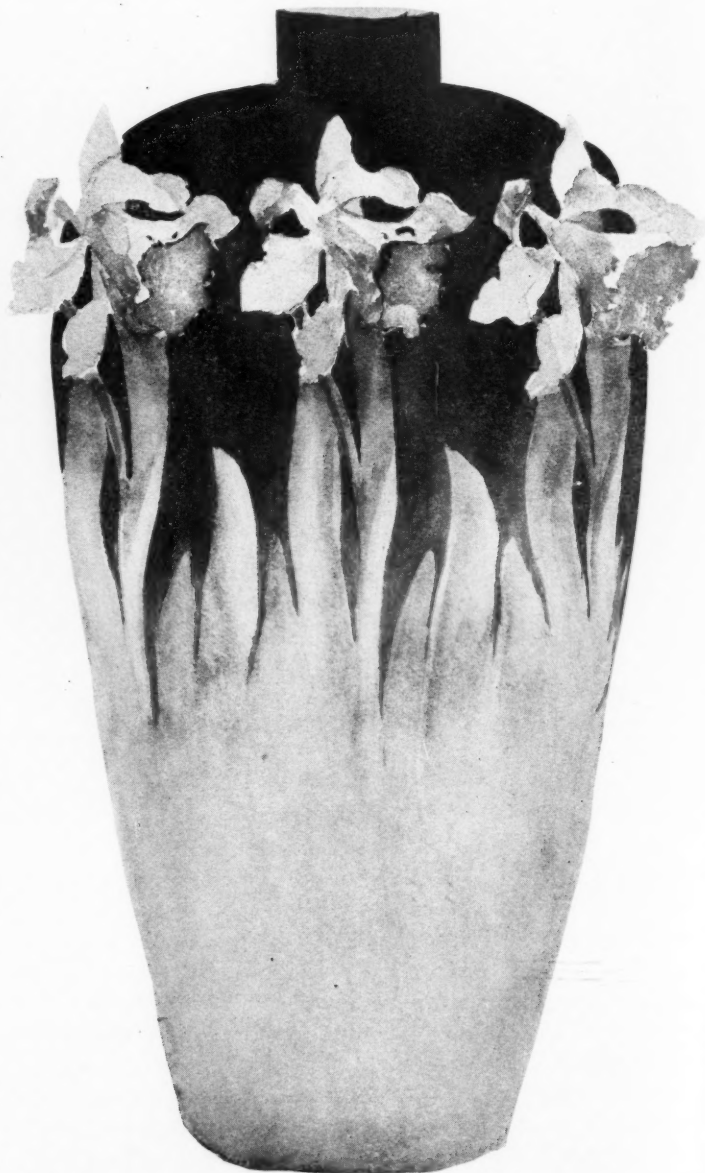
## STEIN—CORN FLOWERS

**F**LOWERS—Turquoise Green, Banding Blue, Ruby Purple and Black. Tint at base—Banding Blue and Turquoise Green in first fire, Stewart's Special Blue in second fire, and the same dusted in the third. Tint at the top of stein—Turquoise Green and Banding Blue.



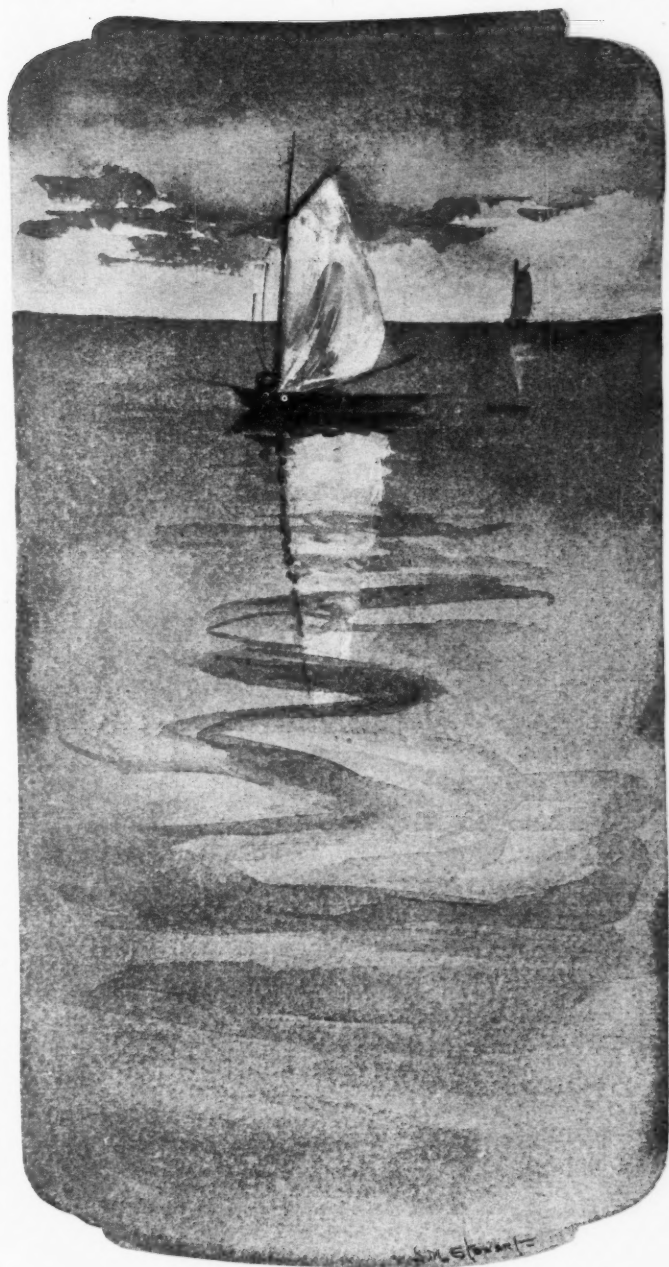
## VASE—SINGLE DAFFODILS

**F**LOWERS—Lemon Yellow, Egg Yellow, Yellow Red and Yellow Brown. Leaves—Turquoise Green, Yellow Green and Shading Green. Tint—Black at the top, shading into Shading Green.



VASE—SINGLE DAFFODILS





MARINE VASE

THE Marine Vase is best carried out in warm grey tones. Stewarts' Grey and Pompeian,—one-third of the latter—is used in a very light tone in sky, while the same is used in water, applied somewhat heavier. Light clouds in delicate tones of Pompeian and Yellow Brown for first fire, toning down in second fire, with light wash of Grey. A touch of Pompeian should also be used in lighter parts of the water. Sails are white shaded with grey, and boat is a very dark grey.



WHITE WAX BERRIES (Page 148).

THE background should be applied first, and the berries carefully wiped out and shaded with Grey and Lemon Yellow with Brown Green touches in blossom ends. Stems are a dark red brown and leaves a delicate green with dark shadings.

GOLDEN ROD AND DRAGON FLY (Page 150)

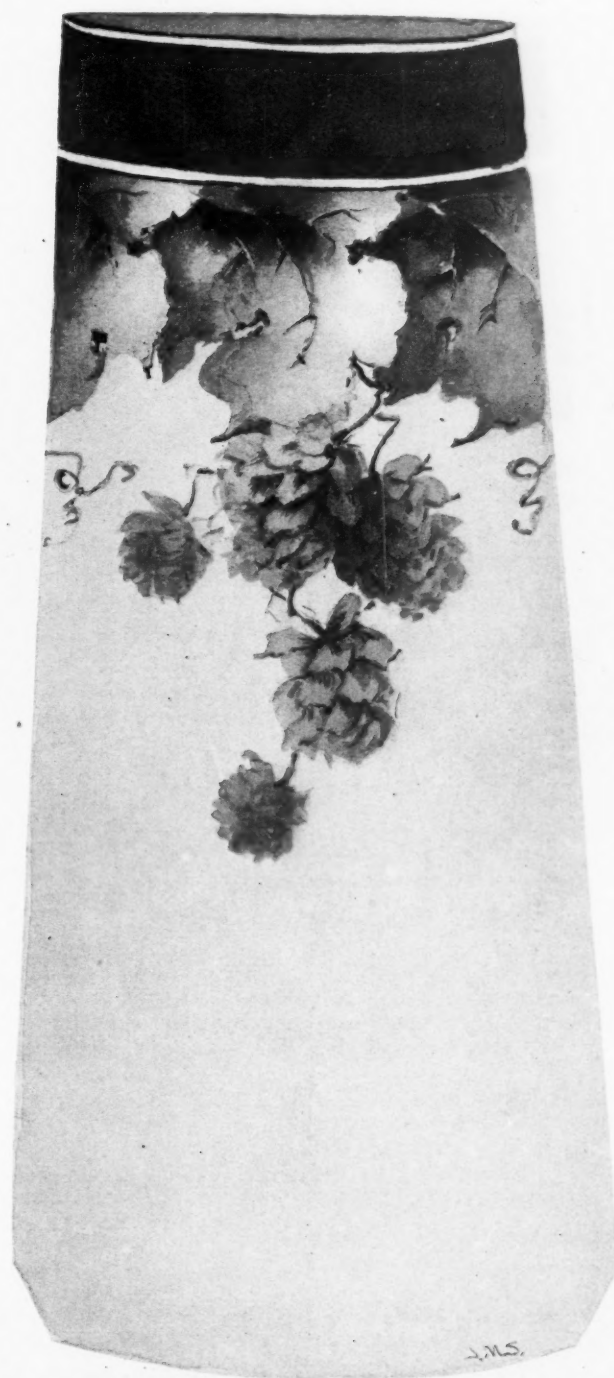
THE palette for the golden rod is Lemon Yellow, Egg Yellow, Yellow Red, Yellow Brown, and Brown Green.

Dragon fly, body.—Yellow Brown, Wood Brown and Ruby Purple. Wings—Turquoise Green, Yellow Green, in very thin washes, with a few strong touches of Ruby Purple. Veins—Brown Green.



VASE—HOPS

THE vase is banded in Black with the banding wheel. The dark band is dusted on with Black and Shading Green. Hops are painted in Yellow, Turquoise, Olive and Shading Greens. The tint of vase is Ivory Yellow and Yellow Green.



VASE—HOPS







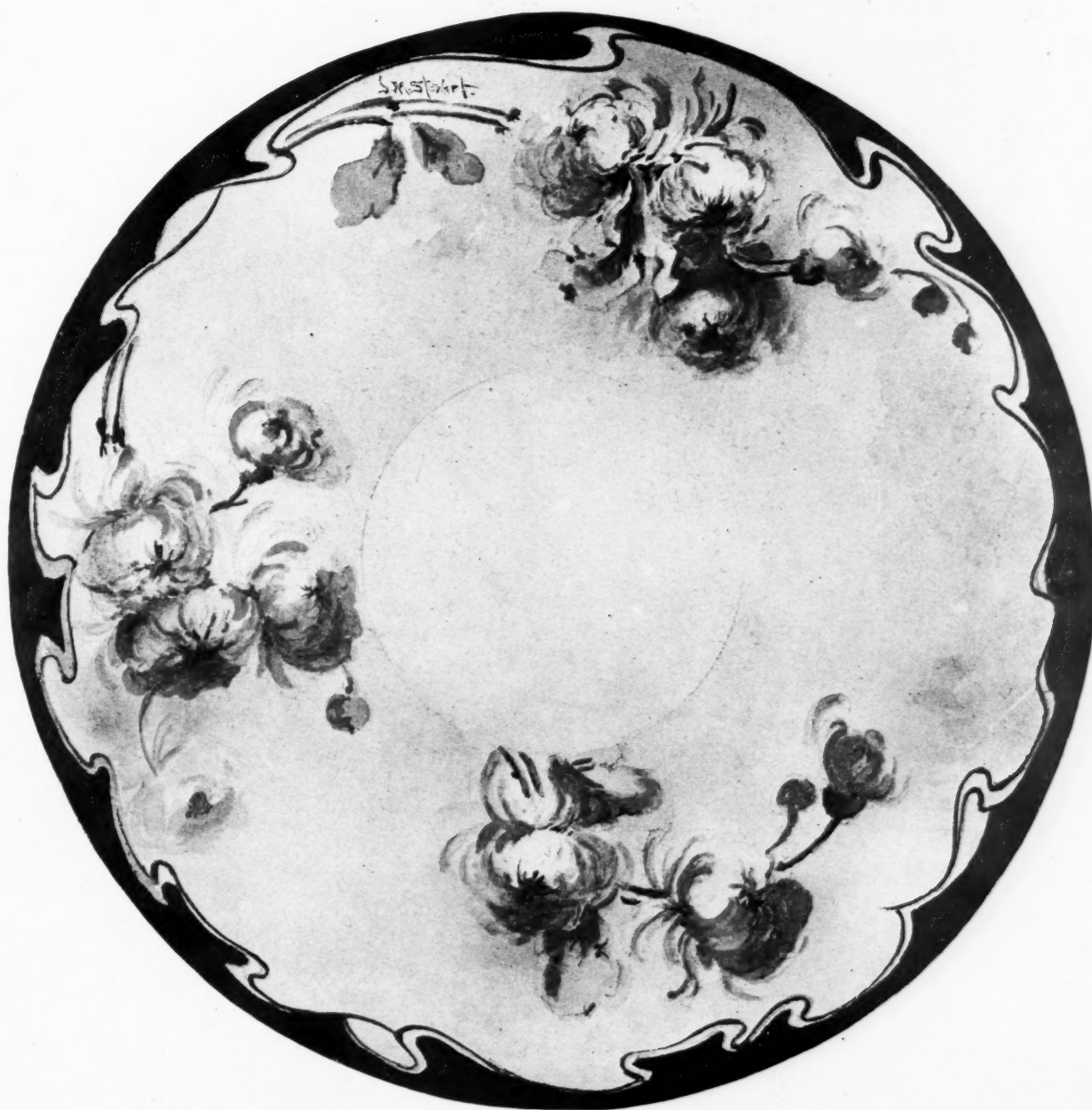
JAR—WOODBINE AND LANDSCAPE (Treatment page 152)



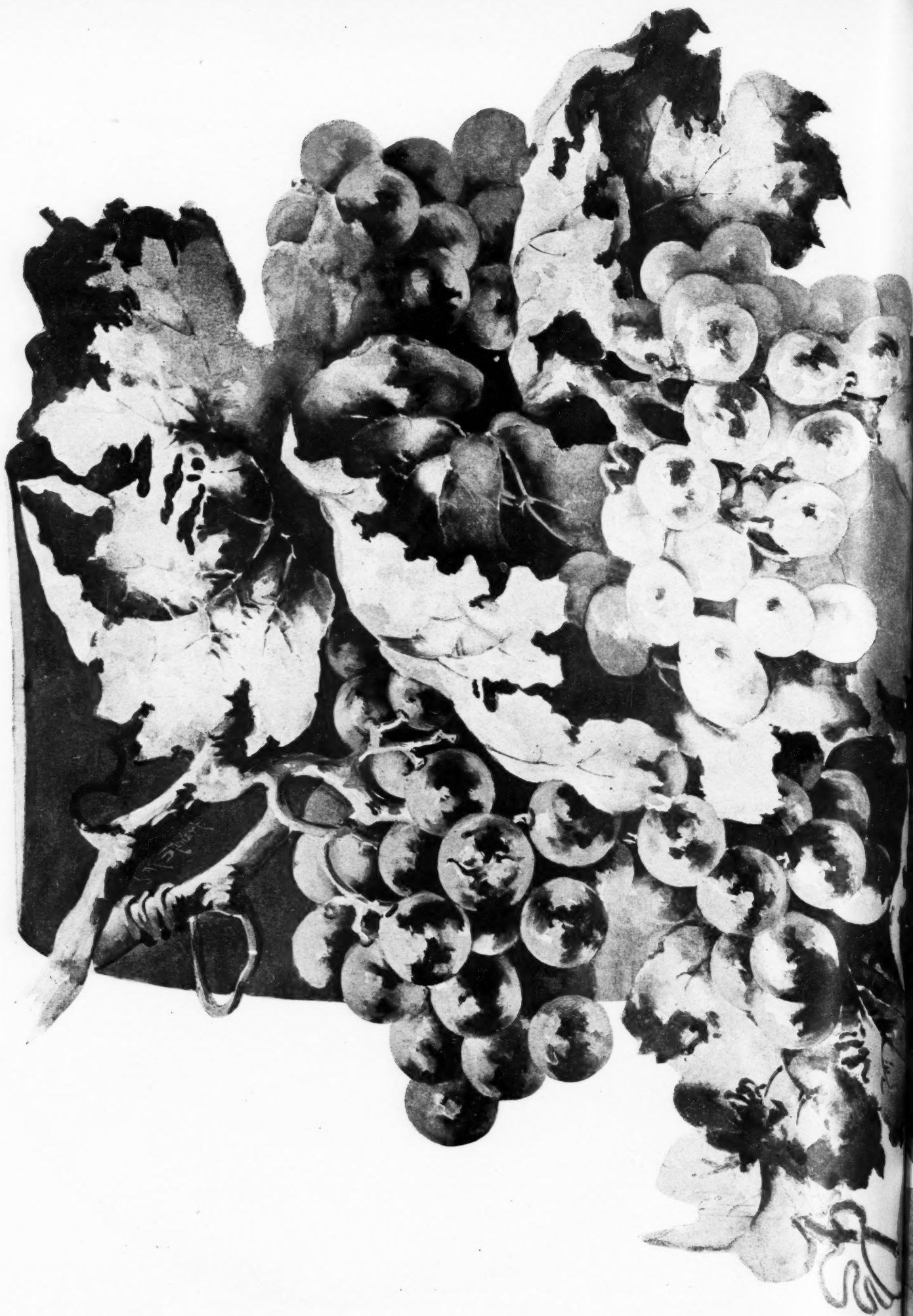
CHOP PLATE—SWEET CORN

Corn and leaves—Yellow Green, Turquoise Green, Brown Green, Lemon Yellow, Egg Yellow, Yellow Red, Yellow Brown, Wood Brown, Chestnut Brown and Ruby Purple. Background—Ivory Yellow shading into Yellow Brown and Wood Brown on the rim.





NOVEMBER BIRTHDAY CUP AND SAUCER—CHRYSANTHEMUMS (Treatment page 152)







VASE—GRAPES

(Treatment page 152)



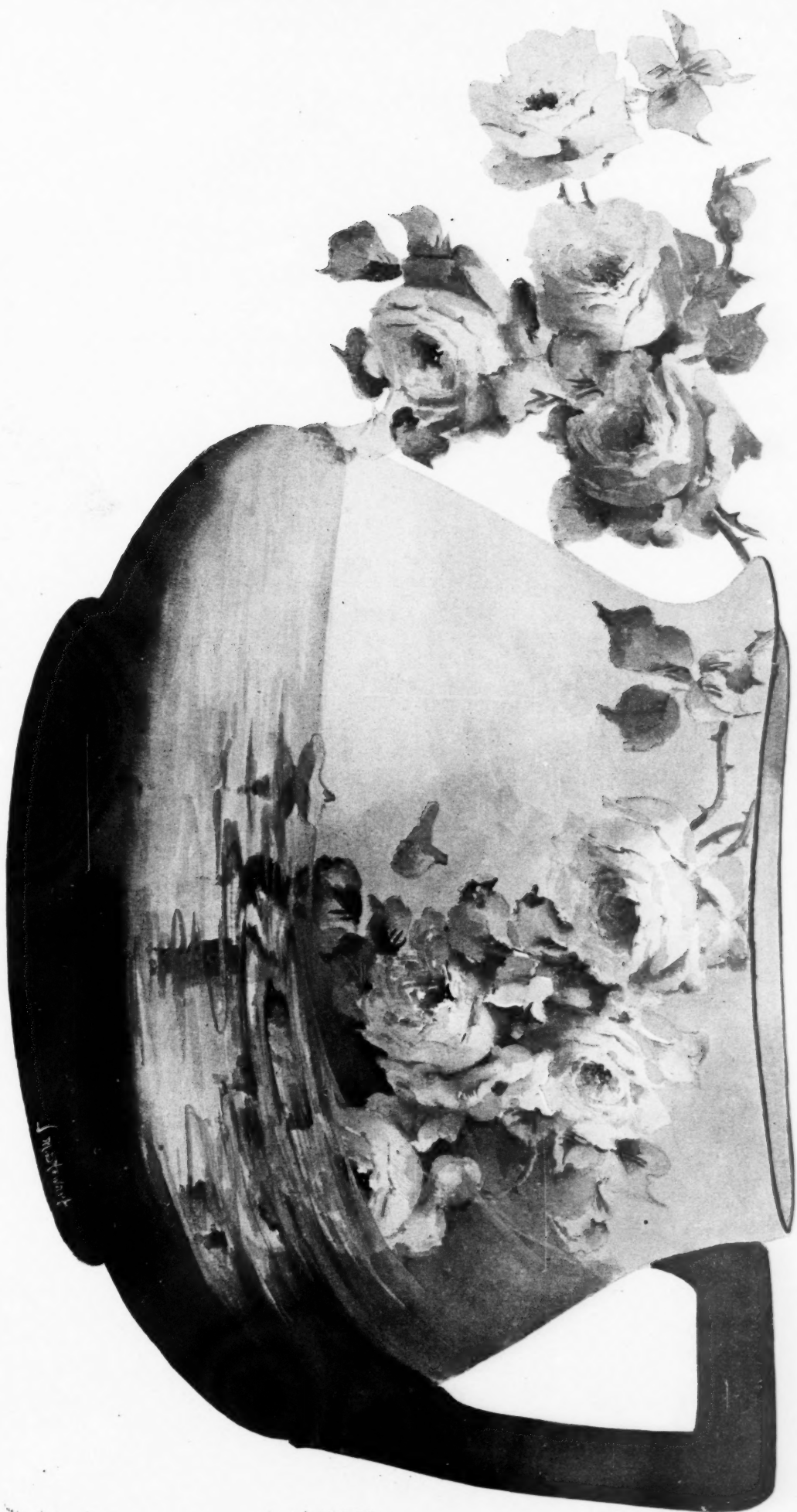
NUT PLATE IN ACORNS

**T**HIS plate decoration may be given with pleasing effect in the brown tones. The Art Nouveau lines should be traced in Chestnut Brown with a finer line or pen. It is very important that the lines be clear cut and fine. After the lines are finished, the design in acorns should be laid in, using Yellow and Brown for the general color scheme, running into a dull warm green on lighter bunches.

Palette for nuts and leaves—Lemon Yellow, Yellow Brown, Chestnut Brown, Brown Green, Yellow Green, Tur-

quoise Green and Shading Green. Palette for background—Ivory Yellow, Yellow Brown, Wood Brown and Chestnut Brown. The background should not be applied until the second fire. Shade it from the pale yellow to darker browns. For third fire, strengthen, add detail and shadows, and dust darkest background with Chestnut Brown, drawing it over the edges of the leaves to soften them. This however should not be done until the tint is almost dry, and only in the darkest part.





WATER PITCHER—ROSES

THE method for treating roses has been given so many times in the pages of the KERAMIC, that any detail would be a repetition.

These roses are painted in Rose, and Ruby Purple.

The leaves are given with pleasing effect in Turquoise Green, Yellow Green, Olive Green and Shading Green.

The background is produced with Ivory Yellow, and Turquoise Green for sky. The water is done in Turquoise Green, Shading Green, Yellow Green, Olive Green and Ruby Purple.

The piece requires three fires to produce good results, and the base and handle are dusted in the last fire.



#### CHOCOLATE POT—LARCH CONES

Place the bands with a banding wheel in Chestnut Green, Shading Green, and Wood Brown. Pitcher tinted with Wood Brown. Band between lines tinted with a very light tone of Yellow Brown. Cones—Yellow Brown, Wood Brown, Chestnut Brown, Pompeian, and Brown Green. Leaves—Brown





PLATE—CRAB APPLES

Apples—Lemon Yellow, Yellow Red, Pompadour 23, ing Green, Pompeian and Chestnut Brown. Background—  
Pompeian, Ruby Purple and Banding Blue. Leaves and Ivory Yellow, Yellow Green, Grey, Shading Green, and  
stems—Turquoise Green, Yellow Green, Olive Green, Shad- Brown Green.



VASE—MILKWEED

## VASE—MILKWEED

**U**NDERGLAZE effects in browns.

Yellow Brown, Wood Brown, Chestnut Brown in the background.

A principal source of brilliant effect in the backgrounds is the contrast of softly shaded and graduated color, with flat rich ground produced by applying color, and dusting over it, after standing over night to dry. This dusting is done in the last painting, and the color must be almost dry, before applying the powder.

The pods are painted in Turquoise Green, Yellow Green and Brown Green.

The down must be wiped out of the background. This vase is particularly attractive, and will repay one for careful handling.



## VASE—POND LILIES

**T**HE yellow flowers are done in Lemon and Egg Yellow, with stamens of Yellow Brown and Yellow Red shaded with Chestnut Brown. The leaves are painted in blue green tones of Turquoise and Yellow Green shaded with Brown Green. The body of the vase is tinted with Ivory Yellow and Brown Green shaded into a darker tone at the base. The dark band back of the flowers is a Brown Green and Black with outlines of the same.





VASE—POND LILIES

**PLATE—WILD ROSE APPLES**

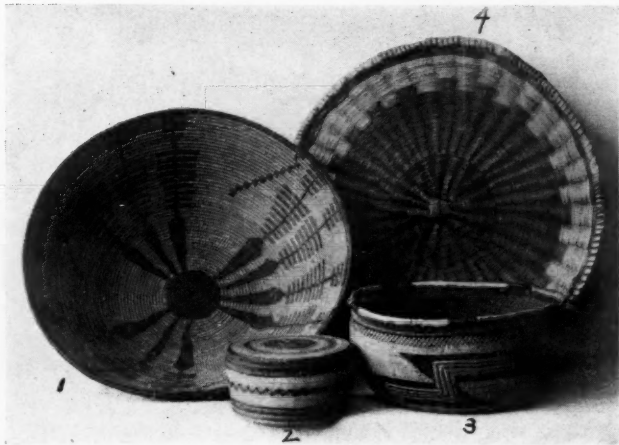
The colors used in this decoration are the same as for crab apples, although some of them may be painted with Yellow Brown, shaded with Chestnut Brown. The leaves are a dull green, running into brown. Background in cool greys and greens.



## THE CRAFTS

*Under the management of Miss Emily Peacock, 232 East 27th Street, New York. All inquiries in regard to the various Crafts are to be sent to the above address, but will be answered in the magazine under this head.*

*All questions must be received before the 10th day of month preceding issue, and will be answered under "Answers to Inquiries" only. Please do not send stamped envelope for reply. The editors will answer questions only in these columns.*



No. 1.

### INDIAN BASKETRY

*Mertice MacCrea Buck*

**A**S this paper aims to give a brief, but definite, description of a few ways of applying Indian basket-makers' methods to our own materials, it may not be amiss to call to mind the two great classes under which all baskets—diverse as they seem—may be grouped:

- (1) Those which are twined or woven.
- (2) Those which are sewed or coiled.

Under the first head are included all such as are made by twining a flexible material around spokes, usually crossing at the centre in a wheel-like arrangement, but sometimes forming an ellipse or an oblong.

The methods of weaving are infinite. Three typical Indian styles are shown in Figures 2, 3 and 4 in Illustration No. 1. Ordinary reed and willow baskets are also classed under this head.

There are many varieties of coiled baskets. Some of the familiar stitches used in them are the "lazy squaw," "the pine-apple," the "Mariposa" or "knot stitch," and the "Navajo" or "figure eight" stitch. The "Navajo" is an excellent stitch, as it produces a basket practically water-tight and as firm as a rock. It is not confined to the tribe of Navajos, but is used with slight variations by the Apaches, Washoes of Nevada, Tulares, and others.

The basket marked 1 in Illustration No. 1 is an excellent example of this stitch. One of the most famous basket makers in the world is an old Indian woman of the Washoe tribe named Dat-So-La-Le. Her work commands fabulous prices. The basket in Ill. No. 2 contains 50,000 stitches, about thirty to the inch, although it is only seven and one-half inches high and ten across. It sold for \$1,500. Her baskets are wonderfully beautiful in form, they also excel in strength, and smoothness of execution. She uses very simple designs, and very few colors, depending on perfection of craftsmanship rather than on elaborate ornamentation. All Indian workers use such materials as are native to the regions where they live, simple grasses and barks and sometimes twigs. Usually these are of the colors of the desert from which they were gathered, dull browns and blues, and the creamy yellow of the willow twigs from the springs, the reddish brown of red-bud bark, and glossy black of maiden-hair fern. Such as must be dyed are pre-

pared with vegetable dyes, which only deepen with age, but these, too, are of the same scheme of brown, worked into a ground work of cream color.

In the East there are a few native materials in the shape of meadow grasses, corn-husks and rushes, but unless prepared at just the right time, they are not satisfactory.

Raffia is perhaps the best material for the outer covering in coiled baskets, but it should be confined more or less to the color scheme of the Indians, the natural color for a basis, with touches of tan, brownish red, golden brown and a little black. Olive in a dull tone can also be used. Natural raffia can be obtained from a florist at about twenty cents a pound. It should be washed with soap, well rinsed, and hung in the sunshine to dry. Excellent colored raffia may be procured from Old Deerfield, Mass., prepared with vegetable dyes. A cheaper grade, and fairly reliable, can be bought from Milton Bradley Co., Kindergarten supply dealers, who also handle reeds, or as it is sometimes called, rattan.

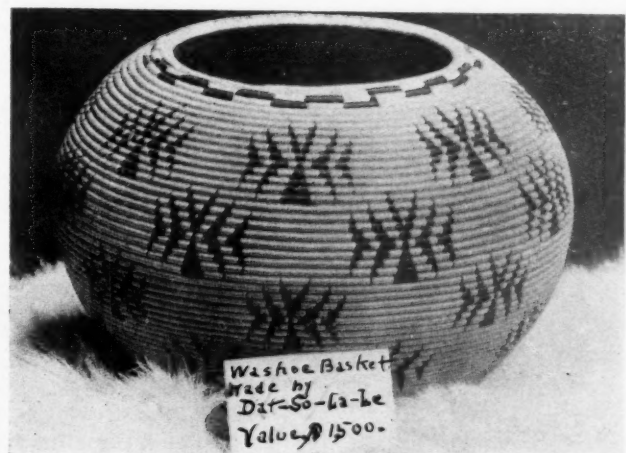
No. 2 reed is a good average size. A basket made in this number in Navaho stitch should be practically water-tight. A very simple design is given of a Tulare bowl-basket in illustration 5. The reed used must be soaked for ten minutes in warm water, then sharpened to a point as in Fig. 1, Illus. No. 3.

Thread a needle with the *large* end of a strand of raffia to prevent fraying. Fig. 2, Illus. No. 3, shows just how the raffia is wound round the end of the reed for about an inch. This end of the reed is coiled with the fingers into a small spiral as shown in Figs. 2 and 3.

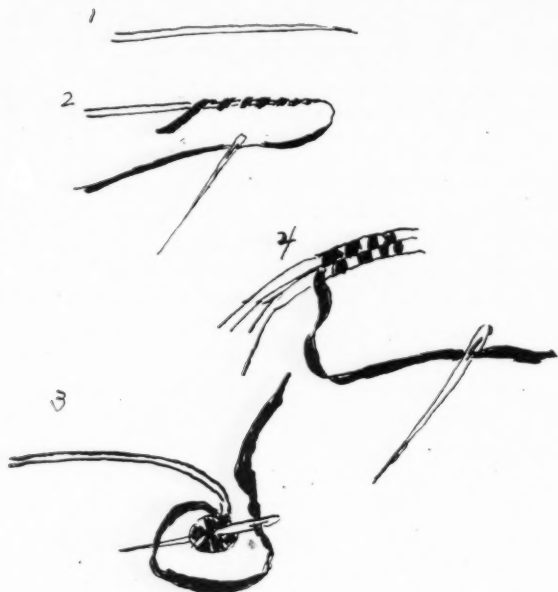
The centre is sewed over and over, the end of the reed always extending to the left. The real figure eight stitch begins at the third row. This stitch is so named because it crosses between two reeds, forming a loop over each, in a perfect figure eight.

The part of the basket sewn is called the coil. It is not always made of reed. Some workers prefer a flexible coil of raffia, corn-husks, or even cord. However, when a new thread is started the ends should be secured by sewing them into the coil. The last row of the coil is called the *lower* reed and the reed which is being sewed in, the *upper* reed.

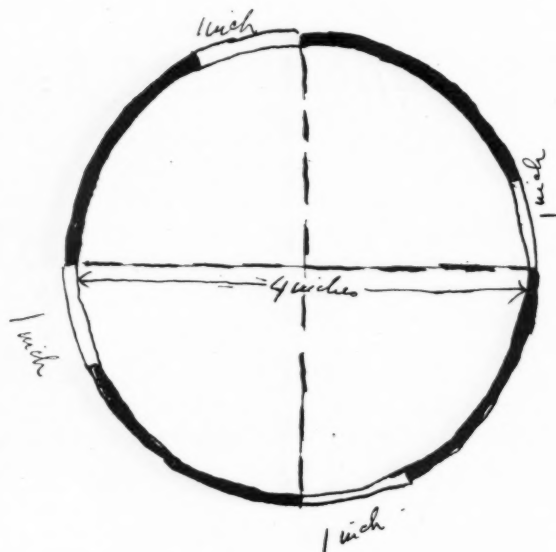
In the figure eight stitch, the thread comes out toward



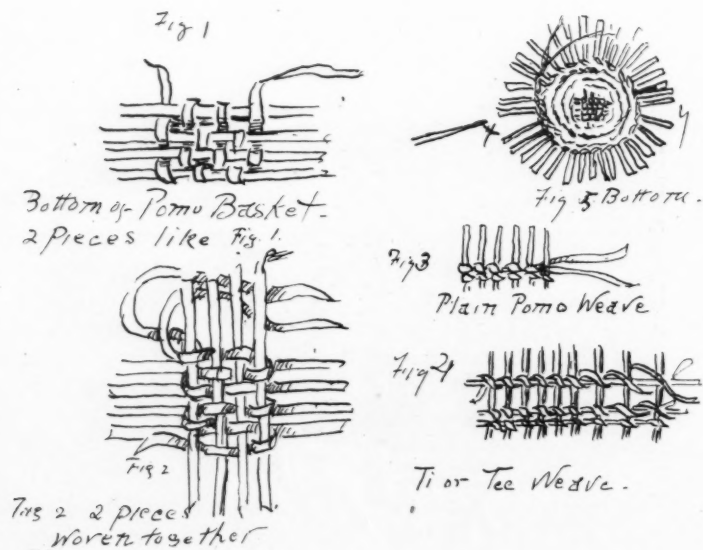
No. 2—This basket is one of the best made by Dat-So-La-Le. It is 7½" high, and contains 50,000 stitches, 29 or 30 to the inch.



No. 3—Navaho or "Figure eight" stitch.—1. Reed sharpened to make coil.—2. Winding reed with raffia to make a tight centre.—3. Centre.—4. Method of making stitch, thread in front of lower reed and around back of it, out between upper and lower, in front of and around upper, out between the reeds.



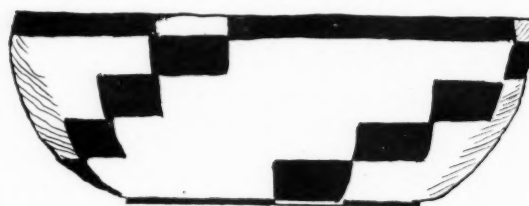
No. 4—Bottom of sewed basket. Method of marking off design with thread.



No. 6.



*Tulare Bowl Basket*



*Front View*

No. 5.



No. 8—Suggestions for designs.



the workers between the two reeds and is carried down in *front* of, *under*, and *behind* the lower reed, coming out again between the two, which completes the first half of the figure eight. It then goes in *front* of, *over*, and *behind* the upper reed, and comes out again between the two reeds.

The thread must be pulled taut, or the surface will be rough.

To make the Tulare bowl-basket shown in Illus. 4 and 5, make a bottom four inches across. Then fill a needle with coarse black cotton and sew two lines of stitches across through the centre, at right angles to each other, as shown in the illustration, leaving the needle with natural raffia attached to the basket. Take a thread of dark raffia and sew from the end of one of these guide lines, carrying the light raffia in the coil, to within an inch of the next guide line. Then sew this one inch with the light, carrying the dark in the coil, then again with dark to within one inch of the next guide line. Finish this now to correspond. Start the turn-up of the basket by pulling on the reed. It must turn gradually like a bowl, so do not pull too hard, and hold the reed in position in working the following rows.

To start the oblong figures work over each light space with dark, and fill in between with light. Make five rows like this, the fifth row will be covered, as each row is gone over twice. To start the next figure carry the black one inch to the left of the last figure and go around in this way, one inch to the left up each figure. Make five rows like this.

Make the other oblongs in the same way. Four rows from the top begin to pull the reed to make the upper edge curve in.

Sometimes Indians sew in the new threads but leave the ends on the inside to be cut off afterwards, as in Illus. No. 9. This basket could be worked in black, yellow and natural raffia.

The Pomo twined baskets are famous for their lightness and flexibility. They are made with spokes of the wild grape vine and very close-woven as they are often conical, they are easily carried in a net and form a kind of portable granary. The principle of weaving is always the same, very few spokes are used at the centre, and to these

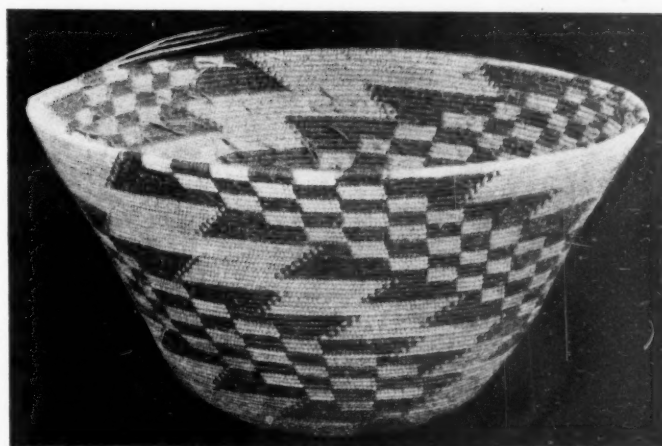
are constantly added new ones as the basket grows in size.

Very small reed, number one or what is called "double nought", would answer very well. Cut eight pieces fourteen inches long and about fifty pieces seven inches long. Take four of the long pieces and weave a strip of raffia near the centre as shown in Illus. No. 6, Fig. 1, weave another piece like this and put the two together as shown in same Illus. Fig. 2, so that the two ends of raffia come to the same corner. Weave these two ends around and around, crossing them over each spoke as shown in Fig. 3. Whenever there is an open space stick a sharpened spoke through the last stitch, as shown in Fig. 5.

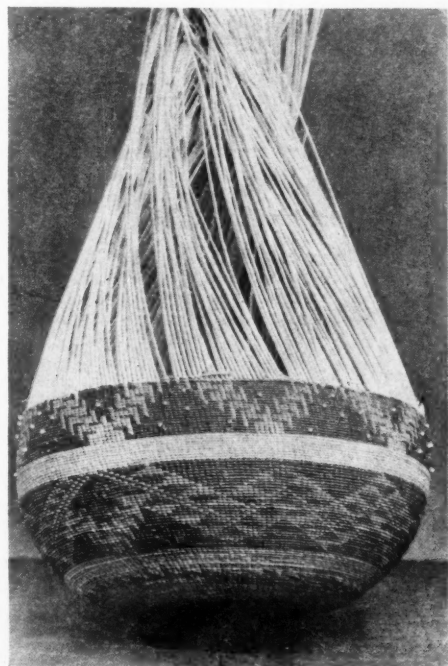
After about an inch of weaving, the bottom may be stiffened by putting an extra reed called a ti or tee on the outside, including it in the weaving as shown in Fig. 4. Go two or three times around with this band, as it makes a foothold into which to stick spokes.

To turn up the basket put in another ti band of three or four rows. This style of weaving can be done to advantage bottom-side up. The Indians do it, by fitting the basket on the bottom of a stone jar.

It is better not to attempt a regular pattern or a large basket at first, rather make a small one and weave in bands of color.



No. 9—A coiled basket which could easily be copied in raffia, using natural colored for the light part and brown for the dark.



No. 7—Pomo basket in Ti or Tee weave

#### EXHIBITION NOTE

The National Society of Craftsmen will hold an exhibition in the studio of the Society and the galleries of the National Arts Club, 119 East 19th St., New York City, from November the 19th until December 11th. It is expected that this exhibition of Arts and Crafts will be the most important one ever held in New York. The vice-president of the Society has been in Europe during the Summer making careful search for modern examples of work there for the exhibition. A full and complete exhibit is expected from the craft workers in this country. It is promised that each craft will be carefully placed and as far as possible together.

This exhibition will differ from those previously held in the fact that there will be examples of antique craft work representing as far as possible their development during different centuries till the present day. Many interesting examples have been promised. Lectures will be given by prominent craftsmen during the exhibition in the galleries of the Society.

The Handicraft Guild of Minneapolis announce an im-

portant exhibition in their new Handicraft Guild Building, 926 Second Ave., South, Minneapolis, from November 25th until December 6th. The Handicraft Guild Building has been specially designed for them and in addition to the attractive salesrooms and well equipped shops, the building contains a number of studios. These will be occupied permanently by craftsmen making an unusually interesting centre of more than local importance in the city.

The Craftsmen in the East would do well to take a leaf from the note book of their Western brothers. Why haven't they buildings specially designed for them, with well equipped shops and comfortable studios?

The Society of Arts and Crafts, Detroit, Mich., are to have a comparative exhibition of jewelry enamels, and metal work, in their rooms, 1 Knowlson Building, 122 Farmer St., Detroit, from November 5th until November 25th.

A member of the Society is in Europe collecting the work with the aid of Mr. Alex. Fisher, whose enamels will form a large part of the exhibition.

The Hartford Arts and Crafts Club, Hartford, Conn., will open a permanent salesroom in the Ballerstein Building 904 Main St., September 3d. Craftsmen are invited to submit their work.

### ANSWERS TO INQUIRIES

S. M. G.—Raffia can be bought from S. O. Burnett, 288 Fulton St., Brooklyn. We shall try to publish other addresses later.

### ANSWERS TO CORRESPONDENTS

F. L. P.—For background to border of Posteresque Plaque, page 30, Fruit Book, use Gold on inner band with Black outlines. On the outer band use a Matt Brown or Bronze, a golden brown shade if possible, with Black outlines, also Bronze 21 which is an Olive Green is effective or a Matt Black.

A. R.—We certainly will give methods of doing figure painting in water color if we start the new department of KERAMIC STUDIO. For flesh painting use Yellow Ochre and Rose Madder for flesh tint, more Yellow for brunette, Cobalt Blue for tender shadows, for heavy shadows add to Blue, Indian Red for blonde, Burnt Sienna for brunette. For hair, use the same colors, adding New Blue and Brown Madder, for darker hair, you will have to select and mix the proper colors for the desired shade.

Mrs. S. B. P.—To make colored enamels, as a rule use from one-fifth to one-eighth color according to depth of color desired, the flux, about one-eighth, is added only for flat enamels. Only the delicate or transparent colors should be padded, the heavier colors give a better effect when allowed to stay as they flow from the brush. The High Bush Cranberry design can be carried out in two shades of green and pink on a white ground or the colors can be changed to any desired color scheme, for instance, brown leaves and pink flowers on gold ground, black outlines.

The Barberry design can be executed in the same colors as used for the Red Haw given in KERAMIC STUDIO,

Mrs. C. L. O.—The cracking at base of German china jugs which were fired on platten was probably due to unequal expansion as usually such pieces are made heavier at base than at top. Fire upside down or use large stilts underneath to give good circulation of air.

M. C. A.—You will find studies of Golden Rod in KERAMIC STUDIO, August, 1904. Another study by Miss Stewart will be found in this number. Lemons and blossom border in December 1903 KERAMIC STUDIO could easily be adapted to a tray. We expect to publish a study of the Purple Bean after the January issue. You can use any grade of china in an overglaze kiln. We would advise trying one piece of the kind you wish to decorate, in the ordinary firing. We have never heard of injury being done to other china by firing the lower grades with them. Keep the spy-hole open until a good red heat and any moisture will be evaporated. However, if there is any doubt do not put valuable pieces in with your first firing of the experimental piece. Why not try the method of affixing jewels on a broken bit in some firing. Put on your flat dot of enamel with a setting of paste dots and fire. Then

affix the jewels and fire the piece in an upright position to see if it will drop off. The method used on glass should be satisfactory for china also. A dot of the paste is made and the jewel pressed firmly into it, so that a little ring of paste comes up around it. The setting is then added and when thoroughly dry the paste is covered with the Roman gold and fired. For china, fire the setting first and gild it. Then put a dot of soft enamel and press the jewel into it and fire lightly at rose or glass heat. Haviland china is very hard for enamels, always add one-fifth to one-eighth flux. English china is best for enamels but is risky to fire. German china is fairly satisfactory.

### APPRECIATIVE LETTERS

Chicago, 9832 Charles St., August 27, 1907.

*Editor of the Keramic Studio:*

I received your notice that my subscription had expired with the August number, and renewed it for one year through the McClurg Publishing Co., about July 28th. I have always sent it in myself, before, but as I had several renewals to make I gave them the order. I will stir them up as the other books have come and I can't raise the family properly without the STUDIO in the house.

Very respectfully,

Jean Mills Foster.

370 E. 2d St., Corning, August 9, 1907.

*The Keramic Studio, Syracuse, N. Y.,*

Enclosed please find check for \$4.00 for the "STUDIO" for one year, beginning with the July number.

I consider it invaluable to a person who paints china at all, but especially is it necessary to the average teacher.

Yours very truly,

Mrs. A. B. Holmes.

Chicago, Ill., July 29, 1907.

*Keramic Studio Publishing Co., Syracuse, N. Y.,*

We are "Delighted" with results from Ad. Last inquiry was from New Mexico.

The Artists' Supply Co.

H. E. R.

309 S. Spring St., Springfield, Ill., August 29, 1907.

KERAMIC STUDIO, PUB. CO., Syracuse, N. Y.

Dear Sirs: Your communication of the 27th arrived this morning, also the September number of KERAMIC STUDIO. Yes, the August number you sent to replace the one I did not receive came safely to hand. You are quite welcome to use the postal card you refer to, in advertising. It is always a pleasure to further the interests of KERAMIC STUDIO.

Very sincerely,

Louise M. Jefferson.

Eagle Pass, Texas, Sept. 16, 1907.

*Keramic Studio Publishing Co., Syracuse, N. Y.*

Enclosed find Post Office Money Order for \$4.00 for the renewal of KERAMIC STUDIO beginning with October number. I can't tell you how much good your magazine has done me. I am only an amateur living away out on the border of Mexico, but I cannot thank the editors enough for the good the magazine has done me.

Very sincerely,

Mrs. C. L. Ostrom.

## COMPLAINTS

Have recently been received that amounts in currency sent to us for subscriptions and books have been lost in the mails.

The safest plan is

MONEY ORDER

either post office

or express

If check is used, add 10 cents for exchange.

KERAMIC STUDIO PUB. CO. - - - SYRACUSE, N. Y.





PURPLE AND GREEN GRAPES—JEANNE M. STEWART

SECTION IN COLOR OF VASE PRINTED IN  
BLACK AND WHITE IN NOV. '07 MAGAZINE

NOVEMBER 1907  
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KERAMIC STUDIO

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